Newspapers by ancestry
https://www.newspapers.com/image/422521037

The Gazette (Montreal, Quebec, Canada) · Fri, Oct 5, 1979 · Page 34

Downloaded on Mar 27, 2024

YOU BE THE CRITIC
The column where readers have their say

Right on, Juan: Kiss has no soul or talent

Every time I read this column I am amazed at the large number of people who are angry at critic Juan Rodriguez. My opinion might differ slightly from his time to time but in general it is very similar.

For example, anyone in his right mind knows that Kiss has no soul and no musical talent and if it wasn't for their visual effects they could still be a garage band. Speaking of garage bands, I think that was the best way to describe The Ramones.

By now, you probably think I am Rodriguez' brother. I never met the man, I'm 16 years old and I enjoy good rock and roll. But as Bob Seeger once said, "Today's music ain't got the same soul . . . I think that old rock 'n roll."

Martin Dube
St. Bruno

Rodriguez' blast at Chicago biased

Why does *The Gazette* persist in sending an entertainment critic to events when clearly the critic has no interest in being there and has already decided beforehand that he doesn't like the form of entertainment?

After reading Juan Rodriguez' review of the Chicago concert at the Forum, it was easy to see that he doesn't care for Chicago and that he liked the concert even less.

Would *The Gazette* send to a ballet or an opera a reviewer who couldn't overlook his prejudice against a specific work? If Juan Rodriguez felt he couldn't give the concert a fair review, then he should not have written his critique under the guise of having judged it without bias.

Please consider the following:

Rodriguez says that Chicago's (music) formula is "eminently boring" Did Mr. Rodriguez suddenly come to that realization while attending the concert? Surely he'd considered Chicago's music before going to the Forum. The group has been in existance for over a decade. How could Chicago expect to get a fair review when their reviewer considers their music boring.

So their music is boring, is it? Well, perhaps its originality doesn't lend itself well to bring "catchy" or repetitive enough for this disco age does that make it boring, simply because it doesn't grab one the first time one hears it? Their music is sophisticated and exciting; it is not your standard shallow rock group fare.

Mr. Rodriguez says Chicago creates "...a pastiche of styles that run into each other rather than form a cohesive whole." If one negatively approaches a piece of music that contains many distinct parts, it's easy to see it as disjointed. I believe the question of whether or not the music forms a cohesive whole depends upon the attitude of the listener. Approach the music cynically and one will see it as garbage. I happen to think that Chicago's music is well balanced, evenly structured and flows smoothly from one movement of song to the next.

Further, Chicago's horn section is hardly "limited" as Rodriguez contends. His justification for holding that view is"....the horns merely slide with any apparent purpose other than to show some half-baked big band jazz influences. "Absurd!

Mr. Rodriguez informed the readers that Donnie Dacus appeared to be "foaming at the mouth most of the way." This comment strikes me as being quite unfair as well as extremely vague. Dacus is certainly a competent singer. Does Mr. Rodriguez have a specific criticism regarding Dacus' vocalizings? Of course, Dacus looks out of place, then I suggest he close his eyes and not watch.

As for Danny Seraphine's "tumbling drumming style" being an example of "the overkill of Chicago's style," Seraphine is one of the most skilled and talented drummers I've ever had the pleasure of listening to. He is capable of performing the most complex drum solos imaginable and often is required to do so with some of Chicago's more ambitious pieces.

And if Juan thinks Peter Cetera has innocuous bass lines, I suggest that he has not truly listened to Chicago's music under the proper conditions (at home on a stereo) and playing some of their more complicated material which doesn't generally get played on Top 40 radio. I think he'll find Cetera can handle a bass extremely well.

Finally, Mr. Rodriguez threw out a real package of putdowns in his second last paragraph. He says "the hepped up jazzy stuff tended to sound samey". Did he mean diffuse or possibly redundant? Does he mean all their horn solos sound alike? Or does he mean that all the notes in their horn solos stay within a particular range and therefore each individual horn solo is boring?

Whichever it is, if one is familiar with the music, one knows that there is a definite accord to the horn solos; they have specific functions in each particular song. Something that works in one song cannot necessarily be transplanted into another. The main purpose of these solos isn't to "impress with technique" as Mr. Rodriguez says, but to contribute to the composition of the song.

Mr. Rodriguez was, at this point, relying on the "shotgun effect" (i.e. shoot at everything in the hope of hitting something.) This tactic is apparent when one reads, ". . . the mooning balladry seemed to serve merely as a breather." Come off it, Juan! Quit the rationalizing! You made your point. You don't like Chicago's type of music. Fine, it's not for everybody, but don't try to justify your taste with reasons that don't hold any water.

Next concert, send someone who knows the group and their music.

Paul Schratz
Montreal

The Gazette welcomes your letters on all aspects of the world of entertainment — and any comments on our critics. Send them to: You Be The Critic, Entertainments Dept., The Gazette, P.O. Box 6036, Montreal H3C 3E2.

Rhoades' roads are leading to success

HOLLYWOOD — Robert Redford can easily afford to say: "I'm going going to act only in the things that please me." So can Clint Eastwood, Marlon Brando, Burt Reynolds and Barbara Rhoades.

Barbara Rhoades?

Yes, she can state it, too, even though she is a long way from being a superstar like the others.

"I don't have to do anything for money," she says. "I'm free and independent because I married a wealthy man. (Her husband is television producer Bernie Orenstein.) My husband told me again just the other day: 'Don't appear in anything you don't want to do.' And I won't."

The busty, bright, beautiful actress did agree to be featured in *The Serial*, which stars Martin Mull, Tuesday Weld and Sally Kellerman, but only because it appealed to her.

'A bit overpowering'

"It's a very bizarre kind of film," she says "and I enjoyed making it. There's a terrific scene where I'm together with Kellerman, Pamela Bellwood, Anne Weldon and Nita Talbot in an encounter session. Nita is especially good in it. She's a crazy person, a real banana, but I love her dearly."

The Serial, due out next spring, represents Barbara's eighth film. She has been in scores of television episodes and one Broadway play, *Funny Girl*.

"I've also done a couple of commercials," she says, "but I just don't happen to be good at them. Maybe it's because of my size (5-feet-10, 138 pounds) and my red hair. When I come into a room, I tend to be a bit overpowering."

She's a natural redhead, and had flaming hair even when she was born in Poughkeepsie, N.Y. "Everyone used to kid my mother about my hair," she says.

"She herself had brown hair, and her friends used to tease her by asking: 'Are you sure that isn't the milkman's baby?' Well, one day my mother decided to have milk delivered to my door, and she says she nearly fainted when the milkman arrived and had curly red hair."

After graduating from Our Lady of Lourdes High School, Barbara moved to New York City and with her magnificent figure easily found work as a showgirl in *This Is Burlesque*, which starred Ann Corio. Later, Barbara performed in summer stock where she sang and danced such musicals as *Gypsy*, *Bye Bye Birdie*, and *Music Man*. She followed that up by gaining a spot in Barbra Streisand's show *Funny Girl*, and worked in it for 18 months before an agent from Universal Pictures spotted her to play a role in the Robert Wagner movie, *Don't Just Stand There*.

"I started out in New York living on 75th St., and Lexington Ave," she says, "but one night someone broke in and scared me half to death. I moved out the next day to a building with security on 56th and Lexington.

"It was just a one-room apartment but real cute. one day, a friend called me up and then asked why there was such an echo on the phone. I explained that there was no furniture in the room. But I never starved in New York. There always seemed to be some show business job I could fill."

All roads in Hollywood seem to lead to success for Rhoades, too. She acted regularly as guest star on such shows as *Happy Days*, *Columbo*, *Kojak*, *Love boat* and *Rhoda*. Her film credits include *Harry and Tonto*, *Up the Sandbox* and *There Was a Crooked Man*. She recently had a key role on the TV drama, *Sex and the Single Parent*.

For a while, it seemed as though she'd be steadily employed on the TV series, *The Blue Knight*.

She says: "George Kennedy, star of the show, called me up one day and asked if I'd play his girl friend. 'To tell you the truth,' he said, 'I'm tired of tiny girls. (He's 6-feet-4) I want a big woman, especially if she's gonna play my love interest.' Well, I took the job, but the show was axed after two seasons."

Barbara thought another series, *Busting Loose*, with Alan Arkin might make it, too, but it also busted apart.

More recently, her fortunes collapsed again when *Hanging In* didn't hang in after having gone through four entire revisions.

"I'm really not that interested in starring in a television show of my own," she says.

'None broke my heart'

"I don't know if I's want to responsibility of the leading role. That's a tough spot to be in. If you're the star of the show and it doesn't make it, then you're blamed for it.

"On the other hand, I've always been in the position where if the series didn't work, someone might say: 'The show was lousy but Barbara was good in it.'

In her current luxurious, exalted position, Barbara seeks only top-notch movies and first-class television vehicles.

"Comedy is my strongest point," she says, "and I love working in that area. It's true I've probably lost some film roles because of being glamorous, but none of them ever broke my heart. I missed out on playing young housewives, but those parts aren't much fun anyway."

She and her husband reside in a sparkling new $500,000 home.

"I had everything but a pool," she says, "so I insisted they put one in. It probably cost $100,000 because they had to plow through solid rock with jackhammers to build one."

Barbara admits the home also lacks something else.

"There's no view unless you include the great view we have of the California fires that constantly break out. I was playing tennis not far from my home last week and I saw all this smoke billowing in the sky. I called up to a guy on the hill, 'Can you see where it is? And he yelled back, 'I think it's one of those new houses up there.' I took off like a bat. My goal was to turn on the sprinklers on the golf course that happens to surround our group of homes. Luckily, the fire skirted the area."

People recognize Barbara all the time these days. That glowing hair is unmistakable.

"I went to New York recently," she said, "and attended the opening of a play. Several persons called out to me: 'Barbara! Barbara!' I said to myself: 'Gee, that's really nice. They probably remember me from the movie, *The Goodbye Girl*. But when they came up to me for autographs, they all said the same thing: 'We love you at *Crosswits*, the game show.' That really put me in my place."

Knight-Ridder Newspapers

WHAT'S ON WEEKEND

Stampeders
See 'Clubs'

THEATRE

1 9 2 7, a musical by Peter Lonergan, at The Phoenix Theatre, 1858 De Maisonneuve Blvd. Showtimes: Tonight, 8:30 p.m.; tomorrow, 7 p.m. and 9:30 p.m.; Sun., 8:30 p.m., continues until Nov. 4. Tickets, $6, students and senior citizens, $4.50. Reservations: 931-0787.

Puntila and His Man Matti, by Bertolt Brecht, will be presented by The National Theatre School, at Monument National, 1182 St. Lawrence Blvd. Tonight and tomorrow, 8 p.m. Free admission. 842-7954.

The Prisoner of Second Avenue, written by Neil Simon and directed by David Spencer, continues at the Actor's Studio, 7050 Victoria. Tonight through Sun., 8:30 p.m., until Oct. 14. 342-4591.

Juliette et ses hommes, presented by La Compagnie Jean Duceppe, at Theatre Port-Royal, Place des Arts. Tonight, 8:30 p.m.; tomorrow, 5 p.m. and 9 p.m., continues until Oct. 24. 842-2112.

La Collection de Madame Suzanne, at Cafe de la Place, until Oct. 20. Tonight and tomorrow, 7:30 p.m. and 10 p.m. 842-2141, ext. 365.

La Peur Surtout, at Le Theatre Experimental des Femmes, 320 Notre-Dame St., 2nd floor, tonight and tomorrow, 9 p.m. Tickets, $3. 879-1306.

Moliere's Dom Juan at Theatre du Nouveau Monde, 84 St. Catherine St. W. Showtime: 7 p.m. 861-0563.

La femme de mon cigare perdra la foi et continuera, at U Q A M (St. Jacques pavilion), 335 De Maisonneuve Blvd. Continues until Oct. 20. 282-6895.

Emile et une nuit, written by Jean Barbeau, at Theatre du Rideau Vert, 4664 St. Denis St., 8 p.m. Continues until Nov. 10. Reservations: 844-1793.

OUT OF TOWN

Les Emigres, by Polish author Slawomir Mrozek, at Ottawa's National Arts Centre, continuing until Oct. 20. (613) 996-5051.

CLUBS

Gringos, 1471 Crescent St., downstairs. **Sun.:** Vince Griffin. **Mon.:** Jim Stevens and Gary Davis. 288-2651.

Friar's Pub, 1445 Crescent St. **Tonight through Sun.:** Panda. **Mon.:** Short Notice. Showtime: 9:30 p.m. to 2:30 a.m. 849-9086.

The Maples, 121 Lakeshore Rd. in Pointe Claire. **Tonight through Sun.:** Camey. **Mon.:** Savoy Brown. 694-2479.

Le Pretzel Enchaine, 2112 Clark St. **Tonight and tomorrow:** Michel Seguin, Miroslav Vitous and Francois Cahen. Tickets, $5.50, two shows nightly. 286-9075.

Rainbow Bar & Grill, 1436 Stanley St. **Tonight and tomorrow:** Lisa Price. **Mon.:** Joe Hall and The Continental Drift. 849-8262.

The Mustache, 1445 Closse St. **Tonight through Sun.:** Stampeders. 931-2575.

Stitches Comedy Club, 1470 Crescent St. **Sun. and Mon.:** Standup comedy. Showtime: 9:30 p.m. Admission $2. For auditions, phone 842-3713.

Puntila & Matti
See 'Theatre'

L'Imprevu, 446 Place Jacques Cartier in Old Montreal. **Tonight through Sun.:** Lennox. 878-9397.

Lancer Pub, 1240 Drummond St. **Tonight through Sun.:** Duke Walker Band. First set, 9 p.m. Free admission. 866-6492.

Yakitty-Yak, 1240 Drummond St. **Tonight through Sun.:** Gary Gleam and the 50's Machine. 866-6492.

Yellow Door, 3625 Alymer St. **Tonight and tomorrow:** Chris Rawlings. **Sun.:** A hootenanny. Doors open at 8 p.m. 392-4947.

Rising Sun, 286 St. Catherine St. **Tonight through Sun.:** Hugh Masekela. **Mon.:** Randy Weston. 861-0657.

St. James Pub, 1197 University St. **Tonight and tomorrow:** Richard Duffy. 861-4662.

The Hunter's Horn, 1214 Peel St. **Tonight and tomorrow:** The Clahanes. Peter Suttie, upstairs in The Parlour. 861-8022.

L'Air du Temps, 191 St. Paul St. in Old Montreal. **Tonight and tomorrow:** Billy Barwick and His Buddies. **Sun. and Mon.:** Dino Vale Quartet. Admission, $2. 842-2003.

Salle Bonaventure, Queen Elizabeth Hotel. City Lights Revue featuring Roxanna Ward. Shows at 9:30 p.m. and 11:30 p.m., tonight and Mon.; 9:30 p.m. and midnight, tomorrow. 861-3511.

Cock 'n' Bull Pub, 1944 St. Catherine St. W. **Tonight and tomorrow:** Jerry Preston. **Sun.:** Al Peter's Dixieland Band, 9 p.m. **Mon.:** Talent show. 933-4556.

The Piccadilly, Sheraton Mt.—Royal Hotel, Peel St. **Tonight through Sun.:** Dancing with The Royals, featuring singer Lorraine Foster. 842-7777.

Le Caf' Conc', Chateau Champlain. Featured acts: Singer Rina Berti, pickpocket Bob Arno, and illusionist Dino, tonight and Mon., 8:45 p.m., 11:15 p.m.; tomorrow, 8:30 p.m., 10:30 p.m. and 12:30 p.m. 878-1688.

Broadway Live, 1459 St. Alexander St. **Tonight and tomorrow:** Desire. Admission, $3. 843-3033.

Brasserie Le Grand Bock, 893 St. Catherine St. W. **Tonight and tomorrow:** Alias. 842-6562.

Allan's Vet Club, 1216 Stanley St. **Tonight and tomorrow:** Tex Lane & The Westerners. 861-2093.

La Quebecois, 50 St. Jacques St. W. **Tomorrow:** Walter Palmieri.

FRIDAY

MUSIC

McGill Faculty of Music Carolyn Christie, flute, Armas Maiste, pianist, and the McGill Wind Ensemble perform at Pollack Concert Hall, 555 Sherbrooke St. W., 1 p.m. Free admission. 392-8224.

Singer Nicole Croisille performs at Theatre Maisonneuve, 8:30 p.m. Tickets, $6 to $10, on sale at the Place des Arts box office. 842-2112.

Gilles Vigneault performs at the St. Denis Theatre, 1594 St. Denis St. 849-4211.

FILM

McGill Film Society presents *The 400 Blows*. Shows at 7 p.m. and 9:30 p.m. in Rm. 132, 3480 McTavish St. 392-8934.

REPERTORY

Cinema V (489-5559) Young Frankenstein, 7; A Little Romance, 7:15; The Deer Hunter, 9:15; The Rocky Horror Picture Show, 9:45; Woodstock, midnight.

Conservatory of Cinematographic Art (879-4349) The Ballet of Romeo and Juliet, 7; MacBeth, 9.

Outremont (277-4145) Kiss: Attack of the Phantoms, 7:30; Swedish Film Festival: La Quintette d'une petite ville, 9:30.

Ouimetoscope (525-8600) Portier de nuit, 7:15, 9:30; Violette Noziere, 7, 9:15.

Parallele (843-4725) L'eau chaude L'ea frette, 7:30, 9:30.

Seville (932-1139) Love At First Bite, 7:30; Hair, 9:30; Barbara Broadcast, midnight.

SATURDAY

MUSIC

ABBA performs at the Montreal Forum, 8 p.m. Tickets,$10, on sale at the box office.

Nicole Croisille continues her show, 8:30 p.m. at Theatre Maisonneuve. Tickets, $6 to $10, on sale at the box office.

DANCE

Ballet International de Caracas returns to Salle Wilfrid-Pelletier at 8:30 p.m. for one night only. Tickets, $7 to $15, on sale at the Place des Arts box office. 842-2112.

Les Ballet Jazz de Montreal performs at the Cultural Centre in Drummondville. For tickets phone, (819) 477-5412.

REPERTORY

Cinema V (489-5559) 101 Dalamations, 7; Girlfriends, 7:15; The Deer Hunter, 9:15; A Little Romance, 9:45; Dawn of the Dead, midnight.

Conservatory of Cinematographic Art (879-4349) Pather Panchali, 7; Los Olvidados, 9.

Ouimetoscope (525-8600) Portier de nuit, 2:45, 5, 7:15, 9:30; Un taxi mauve, 2:30, 4:45, 7, 9:15.

Outremont (277-4145) Kiss: Attack of the Phantoms, 7:30; Swedish Film Festival: Un et un, 9:30.

Seville (932-1139) The In Laws, 7:15; Midnight Express, 9:30; Hair, midnight.

SUNDAY

MUSIC

Jethro Tull and special guest U. K. perform at the Montreal Forum, 8 p.m. Tickets, $9.50, on sale at the box office.

Stephane Grappelli, jazz violinist, performs at Salle Wilfrid-Pelletier. Tickets, $5.50 to $9.50, on sale at the Place des Arts box office. 842-2112.

REPERTORY

Cinema V (489-5559) 101 Dalamations, 4:30; A Little Romance, 7; Portrait of the Artist as a Young Man, 7:15; The Deer Hunter, 9:15; La Dentelliere, 9:45.

Conservatory of Cinematographic Art (879-4349) College, 3; MacBeth (1963), 7; MacBeth (1971), 9.

Ouimetoscope (525-8600) Portier du nuit, 2:45, 5, 7:15, 9:30; Mort d'un pourri, 2:30, 4:45, 7, 9:15.

Outremont (277-4145) Les Vrais Perdants, 2; Les enfants des normes, 4; Kiss: Attack of the Phantoms, 7:30; Swedish Film Festival: l'Etrange amout de Maria Becker, 9:30.

Seville (932-1139) Grease, 5; The In Laws, 7:15; Hair, 9:30.

MONDAY

MUSIC

Organist, Pierre Grandmaison performs works by Cesar Frank, Couperin, Bach and N. de Grigny, 8 p.m. at the St. Germain Church, corner of Cote St. Catherine Rd. and Vincent d'Indy. Free admission. 731-3721.

REPERTORY

Cinema V (489-5559) Ninotchka, 7; Confessions of Winnifred Wagner, 7:15; The Deer Hunter, 9:15; Fantastic Planet, 9:45.

Conservatory of Cinematographic Art (879-4349) La Chute de la Maison Usher, Zero de Conduite, 8:30.

Ouimetoscope (525-8600) Madcam Cowboy, 7:15, 9:30; La Grande Illusion, 7, 9:15.

Outremont (277-4145) Kiss: Attack of the Phantoms, 7:30; Swedish Film Festival: Une vie respecable, 9:30.

Seville (932-1139) The In Laws, 7:15; Hair, 9:30.

Copyright © 2024 Newspapers.com. All Rights Reserved.
Powered by Newspapers.com